

HIGHLAND GATHERING

Banff
Aug 27-30
1931



CANADIAN PACIFIC



AUG. 27 — AUG. 30 1931

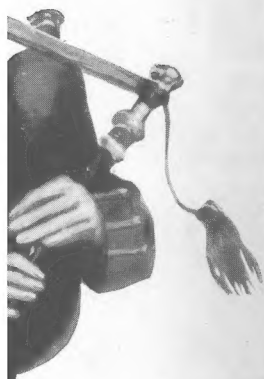
BAN



Highland Gathering *and*

SCOTTISH MUSIC FESTIVAL

*Under the distinguished
patronage of
H.R.H. the Prince of Wales*



1931

BANFF SPRINGS HOTEL

PRINTED IN CANADA, 1931

BANFF HIGHLAND GATHERING



The serrated peaks of the Canadian Rockies form a glorious background for the Banff Highland Gathering.

ONCE AGAIN AT BANFF

Ready as the Scot may be to emigrate to other lands, there is no one who clings so firmly to the traditions of his race, and among those traditions there is none more vigorously upheld than that of athletic prowess — so necessary in olden days to clansmen whose livelihood came from fighting and hunting. The games which are peculiarly Scottish are games of leaping and of vaulting, putting the shot, throwing the hammer, tossing the caber and quoiting. The Scot has also traditions of music—the music of song and of the pipes. With the pipes go two traditions, those of war and of peace—of marches and of dancing—the reels, flings and seann triubhas. Add to these the tradition of costume—the tartan coloured fabrics, the kilts and the bonnets. Set these in an amphitheatre of mountains and you have the makings of a Scottish Highland Gathering.

It is just four years ago that the first Highland Gathering was staged at Banff, in the Canadian Rockies, but already it is firmly established as a national festival. For the Scot is everywhere to be found in Western Canada. He is the original old-timer, for it was a Scot, Sir Alexander Mackenzie, who made the first expedition across the Canadian Rockies to the Pacific Coast and the fur-trade which blazed the trails through the West was mainly in Scottish hands. The Scot was the pioneering settler and took a great hand in the creation and upbuilding of the Canadian Pacific Railway. He is still a dynamic factor in the trade, industry and commerce of the West. The struggle to overcome the wilderness left little time at first for

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games on any large scale, but when the Highland Gathering did come to Banff, the Scots of Western Canada rolled up in their thousands to attend and take part, the pipes skirled, the dancers danced, the kilts swung and there was a brave array of tartans in the forest clearing under the serrated peaks of these grim, gray Rockies. In the ballroom of the towering Banff Springs Hotel, the ballads of the old Scottish harpers, the songs of the Jacobites, the songs of Burns and Lady Nairn, the folksongs of the Hebrides and of the Highlands were rendered by the finest singers in Canada—Marjory Kennedy-Fraser herself came two years ago from Edinburgh with her sister to interpret her work to Canadian Scots. Most impressive of all, at each of the four Gatherings there has been an open-air service, conducted by Ralph Connor, the well known Canadian preacher-novelist.

The Fifth Highland Gathering at Banff will be held this Summer of 1931, from August 27-30—once again under the distinguished patronage of His Royal Highness the Prince of Wales. It will be formally opened by H.R.H. Prince Sukhodaya of Siam. With the consent



Birdseye view of the Highland Gathering from the Banff Springs Hotel, 1930.

The photographs of Banff and the Highland Gathering in this booklet are by the Associated Screen News Co., Montreal.

BANFF HIGHLAND GATHERING

of the Hon. Donald M. Sutherland, Minister of National Defence, delegate pipers from the seventeen Highland Regiments in Canada will compete for the Challenge Cup offered by E. W. Beatty, Chairman and President of the Canadian Pacific Railway, and other valuable trophies and prizes are offered in open competition to these and other pipers. In Highland dancing the medal of the Banff Gathering is coming to be recognized as hallmark of supremacy and draws its competitors from all over Canada. The Provincial Track and Field Championships of Alberta will be decided on Saturday, August 29th. There will be a Competition in Scottish Song for a trophy presented by Walter Scott, of New York. During the evenings there will be wonderful concerts of Scottish music interpreted by outstanding singers,



Best Dressed Highlanders at Banff, 1930.

such as Robert Burnett, Scotland's foremost baritone; Madame Jeanne Dusseau, Canadian soprano; Theodore Webb, a Canadian baritone who has made a great name for himself in radio; Mary Stewart, another brilliant Canadian soprano and many others.

Two ballad operas dealing with Prince Charlie will be presented—one entitled "Prince Charming" with songs specially arranged by Dr. Ernest MacMillan, Principal of the Toronto Conservatory of Music at Toronto, and the other "Prince Charlie and Flora" with very beautiful settings of Highland melodies, by Dr. Healey Willan.

It will indeed be a wonderful Gathering. Don't miss it!

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Pipe-Major Gillies has a new pupil.

BANFF HIGHLAND GATHERING

ON A SCOTTISH GATHERING

(Regina Leader-Post—September 2, 1930)

Out at Banff these days there is quite a convention going on, involving oatmeal porridge, piping, Scottish dancing, and a campaign to get certain people to admit that the Scots are reasonably competent in looking out for themselves. The Canadian Pacific Railway, which is sponsoring what has come to be a great Annual Highland Gathering, fits into the picture without trouble, for the Canadian Pacific Railway owes something to the Scot, provided, of

course, it has not already been collected. Donald Smith and George Mount Stephen, brother Scots, helped the C.P.R. to get on its feet and naturally enough managed to help themselves to a little in the process. This is an entirely logical and business-like arrangement—



Hector Macdonald

helping the other fellow and helping yourself at the same time.

We imagine that when the Banff Festival, held in the lee of the hills where night falls with a sombre gloom that puts hill people in community with the great mystic forces of the universe, has come to its end, the thing to be remembered by the visitors will be the pipers. We are not sure how many there will be, probably a hundred. They will be wearing the proud Highland dress, with the cocked feather in the bonnet, and a bit of "braggart in the step," as the Highland song has it. Other races have their games, other races have their national dances. These are thing of the passing day, but a hundred pipers together, stepping jauntily on a level parade ground or piping up a valley, make a sight that is not forgotten. It is something for the eternal memory.



A. W. Durham



Pipe-Major Clarke
of the Royal Scots.

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The Hon. R. R. Bruce, Lt.-Gov. of British Columbia, accompanied by Hon. Dr. W. Egbert, Lt.-Gov. of Alberta, makes a tour of inspection.

One hundred pipers playing together give the test whether there is Scottish blood in your veins or whether you are a complete outsider. To the one it is music, story, fire, sorrow, history, dead men pitched headlong on far battlefields, moss-grown burying grounds in odd corners of the earth. To the one who isn't of the race it is just a lot of noise, and not too pleasant a noise at that.

The playing of the bagpipes is a serious business. To attempt to be jocular with a man blowing the pipes is to be looking for an early grave. One of the finest and most vivid bits of fictional writing about pipe playing is found in Stevenson, where the gay, gallant Allan Breck, and the young MacGregor, the son of Rob Roy, agree to settle who is the best man by piping instead of with their swords. The proud Allan was a skilled piper but the piping of MacGregor, who was able to interpolate the most entrancing grace notes, broke Allan Breck's heart, especially when MacGregor played a piece that was a favourite of Allan's clan. "You have more music in your sporran than I have in my head," Allan remarks to his opponent. It would be a shame to use the sword on such a player, he adds.

And so the quarrel is forgotten, and late into the night they sit, with piping, and, perhaps, with more piping.

Which we suspect is what is happening at Banff this very minute.

BANFF HIGHLAND GATHERING

ON SCOTTISH SONG

BY JAMES DEVON

President Scottish Burns Club, Glasgow and Edinburgh.

An old song survives because, in some way, its appeal continues through the years. If it depends for its preservation merely on associations connected with it, time will destroy it with the death of those who were attached to it; but if it charms the ear, moves the heart, and stills the soul of succeeding generations, it will renew its youth in spite of changes of fashion. A song is not good because it is old. It is old because it is good.

The Scots are a small nation, but they have a great store of excellent songs. Many of the tunes to which the songs are sung are known by people who are ignorant of the words. The tunes are the best of some of them; but there are hundreds which, in words and music, are worth the fame they have. Burns wrote words to scores of tunes that had been in existence long before his day, and lesser poets have done likewise. These tunes were played, and the songs were sung by the people in town and country. Some were greater favourites in one part of the country than in another. Others were little known outside special districts. Those that are the peculiar possession of the Highlands and Islands have lately been collected, and have obtained an extended circulation. The songs were not written for the modern Concert Room. The like of it did not exist. They were written for people generally, and were sung by all ranks at social and friendly gatherings. No doubt they would often be badly sung, and many of the singers would be without the rudiments of musical instruction; but in those ruder days the limitations of singers were as keenly appreciated as they are in our time, and they were brought home to them in a straightforward, and even a brutal way, which is not common nowadays. Everybody might know a number of songs, but few were permitted to sing them in public. John might sing this one, and Sandy that, and Andra this other; but it was because he had proved he could do it better than the others. He was not puffed up with the notion that he was therefore the best singer in the company. Each had his pre-eminence granted in one direction. One result was that men and women did often show a skill in rendering one or two songs which surprised anybody who heard them try to sing others. The range and variety of the songs partly explains this.

In broadcasts (as on St. Andrew's Night or a Burns' Celebration) I always look to Robert Burnett as my mainstay. It is not because he has a well-established and well-earned reputation on the Concert platform, and is acknowledged to interpret music as only an artist can, whether it be Oratorio or Lyrics. It is because he enters into the spirit of Scottish song and does not mar the beauty of its simplicity, or tarnish its appeal, by attempting to elaborate. He shows the

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lily. He does not paint it. He gives refined gold and does not gilt it. There is no danger of him drowning sweet sentiment in sticky glucose, or trailing a lament through a decoction of bitter aloes. "The song's the thing," and he sings it; believing that its own beauty will carry it off, without any artificial graces. I have never had to fear that the simple pathos of "Ae Fond Kiss" would, in his rendering, become a lachrymose wail, or the tender and fervid appeal of "The Lea Rig" be lost in a display of vocal gymnastics; or "Mary Morrison" become dropsical with suppressed tears; or "The Wee, Wee German Lairdie" lose in bitter contempt; "Duncan Gray" fail in pawky and humorous observation. The very living spirit of "Scots Wha Hae" and "A Man's A Man For A' that," he can evoke with a birr that is echoed in the breast of his hearers. Indeed I have never listened to him and been disappointed, and I have tried him through all the range and variety of Scottish song. He is not only a first rate artist but he is master of a larger field than any other I know. I have never had the reputation of being an easy taskmaster, either to myself or others, and I have been as much surprised as pleased to find that in anything he undertook, large or small, he took endless pains to master it thoroughly. If he did not succeed in doing so to his own satisfaction, he would put it aside even though I were satisfied, until he got it to please him. In my opinion he is the best living exponent of Scottish song. That is why, when I broadcast on the subject, I always have made it a condition that I should have him sing, and have put all the difficult work on him.



Robert Burnett
celebrated Scottish baritone,
who is coming from Scotland to
sing at the Banff Highland
Gathering, 1931.

Robert Burnett has appeared as Soloist at the Queen's Hall Symphony Concerts, London Symphony Orchestra, Albert Hall Concerts, London Ballad Concerts, Brighton Musical Festival, Hallé Concerts, Manchester, Liverpool Philharmonic Concerts, Scottish Orchestra Concerts, Sheffield Musical Society Concerts and many other Festivals. He is recognized as the leading interpreter of Scottish Song in Scotland, and his presence at the Banff Highland Gathering is anticipated with the keenest interest by lovers of Scottish Song throughout North America.

BANFF HIGHLAND GATHERING



The Covenanter Service, Banff Highland Gathering, 1930, conducted by the Rev. Charles W. Gordon (Ralph Connor) at the Devil's Cauldron.

AT THE DEVIL'S CAULDRON

Very impressive is the open-air service held at an old pot-hole under the shadow of Mount Rundle formerly known as the Devil's Cauldron. The Rev. Charles W. Gordon (Ralph Connor) conducts this service at which the Calgary Scottish Choir leads in the singing of the psalms of the Covenanters. Writing of these psalms in the Scots Year Book, J. A. Anderson says: "As he heard the strains of Kilmarnock—that old air with the hint of the wind and the sea—Martyrdom—Our Lady of Sorrows, and Ballerma—soothing as a mother singing to her bairn at the darkening—the writer felt how good it was to sing the old songs. By a simple mental process it carried his mind back to the days when the psalms were the inspiration of a movement that found a nation's soul. No Scotsman can hear the men of the Covenant lightly spoken of. 'Hill Men,' 'Wild Whigs,' 'Cameronians' or whatever contemptuous name they were known by, these names have long been held in honour and reverence.

"The psalms were their inspiration and their hope, their consolation and encouragement. The singing of these Covenanting psalms sets the

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blood on fire, and conjures up a whole army of rugged men. One can see them—strapping hillmen with their plaids flying in the wind—marching under the blue banner of conscience, crossing the wine-red moor where the whaups are crying, with set faces and the light of eternity in their eyes. In their psalms we can hear the exultant cry of battle—the clash and clang of arms—the song of men who are willing to die for their faith, but not to die cravenly. For two generations the men of the Covenant were hunted and persecuted like the wild beasts of the field. They left home and comfort, left kindred and possessions, all that made life sweet and glad some, in order that their Kirk might be free and their bairns left to worship God as their conscience dictated. In the end and at long last they won, and the royal race that had sought to impose an alien worship on them and rob them of their souls was driven out utterly.”

Long before the Reformation, in order to encourage singing, Seminaries were established in all the principal towns throughout Scotland for the practice of music. Under the name of Sang Schules vocal music was taught on scientific principles, and for many years the influence of these “Schules” was felt. The importance of good singing was so deeply impressed on the people that in 1579 the subject was deemed fit for special legislation, the Scots Parliament decreeing that every parish should have a “Sang Schule.”

The schoolmaster was usually the singing teacher and he also acted as precentor or lettergae in the Sunday services. The lettergae had been an important functionary in the pre-reformation church and was a celebrated personage indeed. Allan Ramsay sings of him as:

The lettergae of haly rhyme
Sat up at the board hedd
An' a' he said was thocht a crime
To contradict indeed.

The name lettergae simply means letting go the tune. He occupied lectern or lettern and was the precentor or leader of psalmody. Unaccompanied singing, until within recent years, was the rule in the Scottish Kirk. “A Kist o' Whussels,” as the organ was contemptuously termed, was a thing abhorrent in the young days of many people still living. Earlier still not even a pitchfork was used. “They sang by the licht o' nature,” as one old precentor had it. The best precentor was he who could strike the reading so that its final tone was the key on which he raised the psalm. There were no choirs as we know them, but there were usually one or two good singers who helped the precentor with the psalmody.



Dancing Competition at the Banff Highland Gathering, 1930.

BANFF HIGHLAND GATHERING

HIGHLAND DRESS FOR LADIES

By Col. James Alexander Fraser, LL.D.

As far back as we can trace the records of our past, Scottish women — Highland and Lowland — gave much attention to their garments. In the higher walks of Clan life the ladies were noted for the style and elegance of their wearing apparel. The tartan skirt, sometimes flounced; the well-fitted bodice or firmly flanged middy, the colours of which varied from the croft-brown to the deep-hued



The two Lieut.-Governors of Alberta and B.C. join hands.

saffron; the pliant cuaran; the tilted cap and feather, make up an attire beautiful and becoming. The ladies of the Clan were the peers of their sisters in France in the matter of dress design, and were but slightly affected by foreign modes. As a rule they had an instinctive feeling for the fitness of things. A native garb was to them a garb which adapted itself to native conditions, such as climate, and the seasonal changes consequent on different avocations, pastimes, social functions or domestic usages. Queen Victoria, to whom Highland customs owe much, delighted to speak and write about the costumes of the Highland women, and did much to encourage the wearing of the distinctive Highland Dress by them on suitable occasions. Her own daughters and granddaughters, too, with her warm approval, set a fine example.

A Highland Gathering is not a vaudeville show, and responsible committees are moving for a gradual return to correct girls' dresses at their annual competitions. Already such outstanding places as Balmoral and Braemar have ruled out the incorrect dress altogether; Cowal is more or less in line; so are Toronto and other centres of Caledonian Games.

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BANFF HIGHLAND GATHERING

PROGRAMME OF ATHLETIC EVENTS

(Under the auspices of the Banff Amateur Athletic Association)

Friday, August 28th, 1931

Commencing at 1.30 p.m.

OPEN TO ALL CANADA

A.A.U. of Canada Rules to govern.

1st Prize in each event value \$20.00, 2nd Prize value \$15.00, and 3rd Prize value \$10.00.

100 YARDS RUN	THROWING 56 LB. WEIGHT FOR HEIGHT
440 YARDS RUN	THROWING 28 LB. WEIGHT FOR DISTANCE
880 YARDS RUN	PUTTING 16 LB. SHOT
HOP, STEP AND JUMP	POLE VAULT
THROWING 16 LB. HAMMER	
THROWING 56 LB. WEIGHT FOR DISTANCE	

Entry fee—25 cents each event

ALBERTA SENIOR TRACK AND FIELD CHAMPIONSHIPS

(Alberta Branch of A.A.U. of C.)

Saturday, August 29th, 1931

Commencing at 1.30 p.m.

1st Prize Gold Medal, 2nd Prize Silver Medal, 3rd Prize Bronze Medal. (Emblematic of Championship of Alberta.)

100 YARDS RUN	RUNNING HIGH JUMP
220 YARDS RUN	RUNNING BROAD JUMP
440 YARDS RUN	THROWING 16 LB. HAMMER
880 YARDS RUN	PUTTING 16 LB. SHOT
ONE MILE RUN	THROWING DISCUS
THREE MILE RUN	JAVELIN THROW
SIX MILE RUN	ONE MILE RELAY RACE
120 YARDS HURDLES	(4 x 440 yards)
10 flights 3 ft. 6 in.)	440 YARDS RELAY RACE
POLE VAULT	(4 x 110 yards)

Entry fee—50 cents each event.

SPECIAL EVENTS

Saturday, August 29th, 1931

TUG OF WAR (WITHOUT CLEATS) OPEN
Seven Men and Captain, 12 foot Pull.

1st Prize—Trophy, with miniatures to members of winning team and prizes to the total value of \$100.00 divided among the members of the team.

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Throwing the 16-lb. Hammer.



Tossing the Caber.

2nd Prize—Prizes to the total value of \$75.00 divided among the members of the team.

Entry fee—\$1.00 per team.

A.A.U. of Canada Rules to govern.

Names of members of the team, with addresses, must be filled in on the entry form and sent to the Secretary, Banff Highland Gathering, Banff Springs Hotel, Banff, Alberta, not later than Thursday, August 20th, 1931.

NOVELTY EVENTS

100 YARDS SACK RACE Entry fee—25 cents.

100 YARD WALKING RACE

Confined to competing Pipers in costume. Competitors must play the Bagpipes while in the race. Entries taken on the Grounds. Entry free.

LIEUTENANT-GOVERNOR R. R. BRUCE'S TROPHY

For the best Aggregate in the following Open Events:

THROWING 16 LB. HAMMER	THROWING 56 LB. WEIGHT FOR
PUTTING 16 LB. SHOT	HEIGHT
THROWING 56 LB. WEIGHT FOR	THROWING 28 LB. WEIGHT FOR
DISTANCE	DISTANCE
	TOSSING THE CABER

Trophy to be won two years in succession before becoming the property of the winner.

Points will be awarded as follows: 1st, 5 points; 2nd, 3 points; 3rd, 1 point.

BANFF HIGHLAND GATHERING AND SCO



L. R. Wilson
(Vancouver)



Rose McCool
(Calgary)



Phyllis Moorhead
(Medicine Hat)

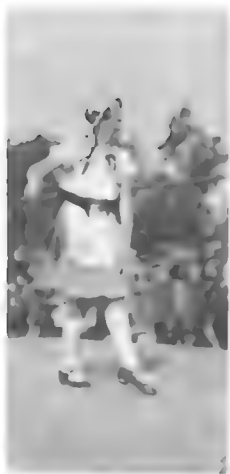


The Irish Jig.



The Sailors' Hornpipe.

AND GATHERING AND SCOTTISH MUSIC FESTIVAL



Rose McCool
(Calgary)



Phyllis Moorhead
(Medicine Hat)



Cathie Kemp
(Calgary)



Tina Thomson
(Fernie, B.C.)



The Sailors' Hornpipe.



The Highland Fling.

HIGHLAND DANCES AT BANFF GATHERING.

BANFF HIGHLAND GATHERING

RULES GOVERNING ATHLETIC EVENTS

Entries must be accompanied with the entry fee in all cases. Entries positively close Thursday, August 20th, 1931.

Entry forms for all events can be obtained from the Secretary, Banff Highland Gathering, Banff Springs Hotel, Banff, Alberta.

Competitors must have their amateur cards for the current year before being allowed to compete. All competitors in events under A.A.U. of Canada Rules must represent some club.

Competitors must wear complete clothing from the shoulder to within five inches of the knees, e.g., jerseys and loose drawers.

There must be two competitors in all events or no first prize shall be allowed; three competitors or no second prize shall be allowed; and four or more competitors or no third prize shall be allowed. There can be no award by default. Therefore, to win any prize or trophy on the programme an actual contest shall be necessary.

The Management reserves the right to refuse to accept the entry of any single competitor that may be tendered by letter in advance of the day on which the sports will be held, or in person on the grounds on the day of the sports, without assigning any reason for so doing, and any such refusal shall be final.

The Director may change the order of the events in the course of the day, should he deem it advantageous to do so.

The Director shall have control of the grounds, and shall have full charge and management of the events of the day.

Prizes will be presented at the close of each day.

The Management will not be responsible for any unclaimed prizes.



Pole Vault.

AND SCOTTISH MUSIC FESTIVAL



British Columbia High School Team at Banff, with Lt.-Gov. R. R. Bruce in centre.

QUOITING

Saturday, August 29th, 1931

Commencing at 8.30 a.m.

QUOITING HANDICAP (OPEN SINGLES) 18 YARDS

1st Prize—Trophy, and Prize value \$30.00

2nd Prize—Value \$20.00

3rd Prize—Value \$15.00

4th Prize—Value \$10.00

Entry fee—50 cents each individual.

Calgary Quoiting Association Rules to govern.

Monday, September 7, 1931, at Calgary

QUOITING SINGLES (SCRATCH) 18 YARDS (OPEN)

The Silver Quoit, emblematic of the Championship of Western Canada, will become the property of the winner for one year.

1st Prize—Value \$30.00

2nd Prize—Value \$20.00

3rd Prize—Value \$15.00

4th Prize—Value \$10.00

Entry fee—50 cents each individual.

Rules of the Alberta Quoiting Association to govern.

All entries accompanied by the entry fee, must be sent to the Secretary, Banff Highland Gathering, Banff Springs Hotel, Banff, Alberta, not later than Thursday, August 20th, 1931.

BANFF HIGHLAND GATHERING

RULES GOVERNING THE HIGHLAND EVENTS

(Under the auspices of the Calgary St. Andrew-Caledonian Society)

The Highland Events includes competitions for the Highland Dress, Bagpipe Music and Highland Dancing. The competitions shall be governed by the Rules adapted and formulated by the Gaelic Society of Canada, and the Field Events by the Rules of the Amateur Athletic Union of Canada. Judges are requested to be guided by these Rules in arriving at their decisions.

1. It is assumed that no one will enter as a competitor in any of the events set forth in this programme who has not attained considerable proficiency and skill in his or her art. Therefore, should this requirement be disregarded the judges shall ask any competitor whom they deem, on fair trial, incapable of rendering a fairly good performance, to withdraw from the contest. In any such case the entry fee shall not be returned to the competitor.

2. There must be two competitors in all events or no first prize shall be allowed; three competitors or no second prize shall be allowed; and four or more competitors, or no third prize shall be allowed. There can be no award by default. Therefore, to win any prize or trophy on the programme an actual contest shall be necessary.

3. Pipers taking part in Bagpipe Music Competition shall be expected to play for competitors in the Dancing Events if requested to do so by the Director of the Games.

4. The classification of ages in the Piping and Dancing Events shall be strictly adhered to and enforced. Should any age be seriously challenged, written proof of birth may be required. Any breach of this rule may disqualify a competitor in future competitions. Any dispute which may arise shall be investigated by the Standing Committee on Sports at a later date, and its findings shall be final.

The Management reserves the right to refuse to accept the entry of any single competitor, band, team or performers whatsoever that may be tendered by letter in advance of the day on which the sports will be held, or in person on the grounds on the day of the sports, without assigning any reason for so doing, and such refusal shall be final.

5. Competitors shall be called upon to compete in the inverse order of entry. Any competitors not responding, when called upon, shall forfeit her or his right to compete.

6. The Director may change the order of the events in the course of the day, should he deem it advantageous to do so.

7. The Director shall have control of the grounds, and shall have full charge and management of the events of the day.

8. The decision of the Judges shall be final in all competitions. In the Piping and Dancing Events the Judges shall not call back any competitor for a second trial, except in the event of a tie for first place, in which case the Judges may require the competitors who on the first trial are marked equal for first place, to play or dance again for final decision.

9. Judges shall not be debarred from competing in any class of events in which they are not judging.

10. Prizes not claimed within forty-eight hours from date of event, shall be declared forfeited.

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BAGPIPE COMPETITIONS

I. PÌOBÀIREACHD:

1st—Gold Medal and \$75.00. 2nd—\$50.00. 3rd—\$25.00.

Competitors in Pìobaireachd shall play their choice of any one of the following: "MacKenzie of Applecross' Salute"; "Lament of the Children"; "The Bells of Perth." (Entry Fee, 50 cents.)

2. MARCHES:

1st—Gold Medal and \$50.00. 2nd—\$30.00. 3rd—\$20.00.

Competitors in Marches shall play their choice of any one of the following:

"Captain Campbell's March," "Balmoral Highlanders March" (Angus McKay); "The Rosshire Volunteers' Farewell to Edinburgh" (John Connon); "March of the 92nd Highlanders" (James Mauchline); Donald Cameron; The Hon. Miss Elspeth Campbell (Lady) (William Douglas).

(Entry Fee, 50 cents.)

3. STRATHSPEYS AND KEELS:

1st—Gold Medal and \$50.00. 2nd—\$30.00. 3rd—\$20.00.

Competitors in Strathspeys and Reels shall play their choice of any one of the following:

STRATHSPEYS: "Delvinside" (Four Parts); "Orniston Castle" (Four Parts); "Blair Drummond" (Six Parts).

REELS: "Lord Macdonald's Reel"; "Pretty Marion"; "Caberfeidh."

(Entry Fee, 50 cents.)

A Silver Challenge Cup will be presented to the Piper gaining the highest total marks in the Open Piping Events; the Cup to become the property of the winner for one year.

4. INTER-REGIMENTAL COMPETITION (Marches):

1st—Silver Cup presented by E. W. Beatty, Esq., Chairman and President of the Canadian Pacific Railway, and \$100.00. 2nd—\$50.00. 3rd—\$25.00.

Each Competitor will play his choice of the following:

"74th's Farewell to Edinburgh"; "Glengarry's Gathering."

The Inter-Regimental Competition is confined to official delegate pipers on the active strength of Highland Regiments of the Non-Permanent Active Militia of Canada, the regimental uniforms of such regiments being the Highland garb, conforming in every respect to the authorized Canadian Militia regulations. (Entry Free.)

BANFF HIGHLAND GATHERING

5. SPECIAL CANADIAN MILITIA COMPETITION (MARCHES):

1st—Silver Trophy and \$100.00. 2nd—\$50.00. 3rd—\$25.00.

Open to all regimental pipers in good standing in the Active (Non-Permanent) Militia of Canada, i.e., to pipers who are regular members of a pipe band officially connected with any regiment or unit of the Canadian Militia. This is intended as a competition for the best pipe-player in the Canadian Militia, and must be won two years in succession in order to become the property of the winner. Competitors shall play their own choice of tune. Entry fee 50 cents.

Winner in 1930—Piper Hector MacDonald, 2nd Battalion, Royal Highlanders of Canada, Montreal, Quebec.

Each competitor shall send to the Secretary at least one week in advance the name of the tune he intends to play, in the various competitions.

6. SPECIAL ALBERTA COMPETITION (MARCHES—STRATHSPEYS AND REELS):

Confined to bona fide residents of Alberta, for Challenge Cup and 1st Prize of \$50.00; 2nd Prize, \$30.00; 3rd Prize, \$20.00.

The Challenge Cup must be won three years in succession before becoming the property of the winner. Winner in 1930—Donald MacInnes, Calgary.

Competitors must produce evidence, if necessary, of having resided at least six months continuously in the Province of Alberta immediately prior to the date of the competition.

Highest total number of marks given for the two events will decide the first, second and third places. Entry Free.

7. YOUTHS' COMPETITION:

Marches: 1st—Gold Medal and \$10.00. 2nd—Silver Medal and \$7.50. 3rd—Bronze Medal and \$5.00.

Strathspeys and Reels: Prizes same as for Marches.

Open to those between the ages of 16 and 21 years. A certificate of age must be produced endorsed by some responsible person.

8. BOYS' COMPETITION:

Marches: 1st—Gold Medal, and prize value \$7.50. 2nd—Silver Medal, and prize value \$5.00. 3rd—Bronze Medal, and prize value \$3.00.

Strathspeys and Reels: Prizes same as for Marches.

Open to those between 12 and 16 years of age. Entry free. A certificate of age must be produced, endorsed by some responsible person.

Entries for Bagpipe Competitions close Thursday, August 20th, 1931.

AND SCOTTISH MUSIC FESTIVAL

FURTHER RULES GOVERNING BAGPIPE COMPETITIONS

1. Piobaireachd will be regarded as an exhibition of good playing rather than a general competition merely for place. The maximum number of marks will be 100. To obtain a first prize, a minimum of 75 marks must be obtained; to obtain a second prize, 60 marks; and to obtain a third prize, 50 marks. In fixing the standard on which the credit value of 100 marks, maximum, shall be estimated, the Judges will be understood to give due consideration to the conditions under which piping is pursued on this side of the Atlantic, i.e., the high standard possible in Scotland will not be expected.

2. The number of beats per minute for Marching shall be from 85 to 90. A four-part March shall be played twice; a three-part March twice; and two-part March twice.

3. The Strathspey and Reel, if four-part, shall be played once over each; if three or two, twice over.

4. In all the Piping Events the maximum number of marks shall be 100, distributed as follows:

- | | |
|-------------------------------|--------------------------------|
| (1) Condition of the pipes—8. | (6) Phrasing—8. |
| (2) Tuning—10. | (7) Time—10. |
| (3) Tone—8. | (8) Interpretation—15. |
| (4) Accuracy—10. | (9) Expression and Feeling—15. |
| (5) Harmony—10. | (10) Smart Appearance—6. |

5. (a) In the Piping Competitions the Judges shall take into consideration the character of the tune played—whether difficult or easy to render. In assessing values marks shall be given for comportment and smart appearance, correct tuning, tone of pipes, time, fingering, rhythm, technique, interpretation of the tune (the piper must have caught its spirit and message) and the general musical effect.

(b) Points to be considered in marking: **TONE**—the chanter shall be in perfect pitch and in complete unison with the bass and tenor drones. Quality, modulation, etc., including a full mellow tenor tone; clear, fairly loud, not thin and lifeless. **PHRASING**—the proper metre and balance in every bar; a melodious swing and sway to the music and the rhythmic succession of accents or tone impulses in regular order. **CHARACTER AND STYLE**—as to whether the time is easy or difficult to render; whether the version is pleasing to the ear or otherwise. The melody ought never to be sacrificed for mere display of deft fingering. **TECHNIQUE**—briefly: True fingering, the requisite number of grace notes (and no more), correct doublings in every movement. **MARCHING AND POSTURE**—upright carriage and natural swing in walking, and holding the instrument as if it were part of the performer. **PENALTIES**—chokes or stops, squeals and scratches, if incidental are minor demerits, for which marks are to be deducted, adequate to the nature of the mishap.

BANFF HIGHLAND GATHERING

COMPETITION FOR THE BEST DRESSED HIGHLANDER

1st Prize, value \$30; 2nd Prize, value \$20; 3rd Prize, value \$15.
Entry fee—50 cents.

Rules Governing Competition for Best Dressed Highlander (For Men only)

NOTE: Prizes shall be awarded only for the plain Highland costume, such as is generally worn on ordinary, everyday occasions, excluding all other forms of Highland dress. The following requirements shall be observed by competitors, viz.:

1. The bonnet shall be a Highland pattern—Barmoral or Kilmarnock—flat or Glengarry (peaked).
2. The jacket shall be of tweed material, with or without cuffs, pocket-flaps or shoulder straps. It shall be well fitted at the waist, short, smart in appearance, of different pattern to that of an ordinary sack coat.
3. The waist coat shall be of the same material as the jacket and of moderate length.
4. The necktie shall match the colour either of the jacket or of the kilt.
5. The kilt shall be of clan or family tartan, and each competitor ought to wear the tartan to which he is by clan or family entitled. The kilt shall be worn plain—without bows or ribbons. A silver safety pin, claw or talon pin shall be used.
6. The sporran shall be in the form of a mottled leather, or a fur purse. When the latter is worn the head of the animal should be mounted on the fur. The animal should be indigenous to the Scottish Highlands, such as the otter, wildcat, badger, pole-cat or fox.
7. Ribbed worsted hose shall be worn of a color to match that of the jacket or of the ground colour of the kilt, with the turn to match, generally, the high colour of the kilt. The sgian dubh to be worn in the right-side stocking.
8. Low-cut shoes or brogues shall be worn, strong and serviceable for walking, without buckles.
9. No ornaments except the distinguishing clan or personal crest or the clan badge, shall be worn.
10. The harmony of the costume as a whole and the manner of wearing it shall be taken into account by the Judges.
11. In all cases the complete dress must be the personal property of the competitor.

AND SCOTTISH MUSIC FESTIVAL

HIGHLAND DANCING

I. HIGHLAND FLING:

- (a) Competitors under 10 years of age.
Gold, Silver and Bronze Medals.

The J. H. Woods Silver Cup is offered for the competitor gaining the highest number of marks in this class, cup to be won two years in succession before becoming the property of the winner. Winner 1930—Phyllis Mikkelson, Vancouver, B.C.

- (b) Competitors 10 to under 13 years.
Gold, Silver and Bronze Medals.
- (c) Competitors 13 to under 16 years.
Gold, Silver and Bronze Medals.
- (d) Competitors 16 years and over.
1st—Gold Medal and \$15.00
2nd—Silver Medal and \$10.00
3rd—Bronze Medal and \$8.00

2. SEANN TRIUBHAS:

- (a) Competitors under 10 years of age.
Gold, Silver and Bronze Medals.
- (b) Competitors 16 years and over.
1st—Gold Medal and \$15.00
2nd—Silver Medal and \$10.00
3rd—Bronze Medal and \$8.00

3. SWORD DANCE:

- (a) Competitors 10 to under 13 years.
Gold, Silver and Bronze Medals.
- (b) Competitors 13 to under 16 years.
Gold, Silver and Bronze Medals.
- (c) Competitors 16 years and over.
1st—Gold Medal and \$15.00
2nd—Silver Medal and \$10.00
3rd—Bronze Medal and \$8.00

4. SAILOR'S HORNPIPE ALSO 5. SCOTCH REEL:

Competitors 16 years and over.

- 1st—Gold Medal and \$15.00 2nd—Silver Medal and \$10.00
3rd—Bronze Medal and \$8.00



Pipe-Major W. Roy
with the youngest
competitor.

AND SCOTTISH MUSIC FESTIVAL

6. IRISH JIG:

- (a) Competitors under 10 years.
Gold, Silver and Bronze Medals.
- (b) Competitors 10 to under 13 years.
Gold, Silver and Bronze Medals.
- (c) Competitors 13 to under 16 years.
Gold, Silver and Bronze Medals.
- (d) Competitors 16 years and over.
1st—Gold Medal and \$15.00
2nd—Silver Medal and \$10.00
3rd—Bronze Medal and \$8.00

NOTE:—Competitors in all Dancing Events under 16 years of age must bring certificate as to their age, endorsed by some responsible person.

RUTHVEN-STUART CHALLENGE CUP FOR ADULT HIGHLAND DANCING

This Cup must be won by the same person three years in succession to be won outright. A replica of the cup will be presented to the winner each year.

Offered for the best all-round dancer in the open events, 16 years old and over (special event competitions excluded). Total number of marks to count. Winner 1930—L. R. Wilson, Vancouver, B.C.

SPECIAL EVENTS

EIGHTSOME REEL:

- (a) Open to teams of competitors 10 to under 16 years.
1st Team Prizes—Value \$5.00 each.
2nd Team Prizes—Value \$3.00 each.
- (b) Open to teams of competitors 16 years and over.
1st Team Prize—\$60.00
2nd Team Prize—\$40.00

IRISH JIG:

- (a) Open to teams of competitors 10 to under 16 years.
(Team to consist of three couples.)
1st Team Prizes—Value \$5.00 each.
2nd Team Prizes—Value \$3.00 each.
- (b) Open to teams of competitors 16 years and over.
(Team to consist of three couples.)
1st Team Prize—\$48.00
2nd Team Prize—\$30.00

RULES:—These events shall be judged for team work only. Unless otherwise decided at the time of the competition, at least two male competitors must be members of the team. No competitor shall be allowed to compete in more than one team in any one class.

AND SCOTTISH MUSIC FESTIVAL



Judges at the Banff Highland Gathering, 1930.

JOHN D. McARA CHALLENGE CUP FOR ALBERTA DANCERS

Highland Fling—16 years and over.

Sword Dance—16 years and over.

Seann Triubhas—16 years and over.

Confined to bona fide residents of Alberta, for the John D. McARA Challenge Cup and 1st Prize of \$15.00; 2nd Prize, \$10.00; 3rd Prize, \$8.00.

The Challenge Cup must be won three years in succession before becoming the property of the winner.

Winner 1930, Helen Shirlaw, Edmonton.

Competitors must produce evidence, if necessary, of having resided at least six months continuously in the Province of Alberta immediately prior to the date of the competition.

Highest total number of marks given for the three events will decide the first, second and third places.

Entry Fees—Competitors 16 years and over—50 cents each event; under 16 years of age, and special events—No entry fee.

Entries positively close Thursday, August 20th, 1931.

BANFF HIGHLAND GATHERING

HIGHLAND DANCING

HIGHLAND FLING:

1. Correct position, time, number of steps, i.e., six steps in consecutive order, executed accurately with ease and good taste, as to graceful, restrained movement, will determine the values on which marks shall be given.

SEANN TRIUBHAS:

2. The very essence of this dance is grace and beauty of movement, the gentle, graceful sway of the body as a whole must be in perfect harmony with the dance steps. The dance shall be presented in correct position, time and step. The introduction of steps foreign to the dance, such as hornpipes or jigs, shall count heavily against the competitor.

SWORD DANCE:

3. Shall be danced over a cross formed by placing a naked sword across its sheath at right angles, the point of intersection being equally distant from the point and hilt of the sword, and from both ends of the sheath. Correct position, time, steps, and spirited execution shall be the main requirements. Correct position shall apply to the position of the body as a whole as well as to that of the legs and feet in executing the steps. The body should not bend unduly forward, nor should it be stiffly erect. Ease and accuracy of execution are basic.

Should a competitor touch or displace the sword or sheath one-third of his credit marks shall be deducted. To touch three times shall disqualify him altogether.

Nothing in this Rule (except the disqualification) shall be construed so as to preclude a competitor from taking first, or a higher place, over others who by dancing wide of the sword and sheath have reduced the risk of touching the same to a minimum. Undue importance shall not attach to the first touch of a competitor who may dance closer in and around the cross.

SCOTCH REEL (FOURSOME):

4. The outline of the figure eight shall be observed: Two steps, Highland fling and four reel steps shall be danced.

SAILOR'S HORNPIPE:

5. Correct Sailor's Costume (Boys), dancing slippers with flat soles (heelless) shall be worn. Hornpipe steps only (traditional Jack o' Tar steps) are admissible. Jig steps shall be counted as serious errors, but need not altogether disqualify an otherwise good performer. Hauling, heaving and pulling movements ought to be natural as in actual work and expressive of real action. The opening and closing steps should not be marred by excessive action, neither ought they to be spiritless.

AND SCOTTISH MUSIC FESTIVAL

NOTE:

1. In the Highland Fling, Seann Triubhas, Reels, etc., the raised foot (vertical position) shall not in any of the step movements touch the front or back of the supporting leg.

2. Marking values shall be: Accuracy, 20 marks; Execution, 15 marks; Style, 15 marks; Gracefulness, 12 marks; Position, 15 marks; Time, 15 marks; General Appearance, 8 marks. Total, 100 marks.

3. Correct Costume: Competitors in all Highland events shall appear in correct Highland costume.

Boys' dress would be decidedly incorrect for girls. As some girls, however, may be unprepared to wear proper dresses in this respect, such will be permitted this year to appear as formerly, but after this year it is hoped girl competitors will be prepared to come in correct costume. A

kilted tartan skirt and a middie of light material with tartan favours would be appropriate.

4. No Medals shall be worn by any competitor in the Highland events—dancing, piping or dress—while performing or exhibiting, on the platform.

5. In the Seann Triubhas, Sword Dance, there shall be danced six slow and two quick steps; in the Sailor's Hornpipe, six steps shall be danced.

6. Marks shall be awarded in the Scots' Reel and Eightsome Reel: Accuracy, 50 marks; Gracefulness, 20 marks; Appearance, 10 marks; Time, 20 marks. The same steps in the same sequence shall be danced by all the competitors in Reels.



Ian Inkster
six years old, who
claims to be Canada's
youngest piper.



Doreen Tomlinson
winner of gold medal
for Irish Jig and
Seann Triubhas, for
competitors under 10
years old.

BANFF HIGHLAND GATHERING

SCOTTISH SONG COMPETITIONS

Saturday, August 29th, 1931

Adjudicator: "Professor Collingwood, F.R.C.O., F.T.C.L.," Dean of the Faculty of Music, University of Saskatchewan.

Competitors in each class should come prepared to sing two songs in their respective classes, though only one may be called for performance.

(a) Open to Girls and Boys, 12 years of age and Under:

1st Prize—Gold Medal and \$7.50. 2nd Prize—\$5.00.

Girls to sing: "Afton Water," or "Kelvin Grove," or "A Highland Lad" (or any two).

Boys to sing: "Up in the Morning Early," or "Logie o' Buchan," (or both).

A certificate of age must be produced, endorsed by some responsible person.

(b) ADULT COMPETITION:

1st Prize (in Four Classes)—Each Gold Medal and \$10.00.

2nd Prize (in Four Classes)—Each \$7.50.

LADIES—Soprano:

"Willie's Rare and Willie's Fair" (Ballad-Yarrow)
"There's nae luck about the Hoose"

Contralto:

"Can ye sew Cushions," "The Rowan Tree"

MEN—Tenor:

"The Lea Rig," "Oh saw ye Bonnie Leslie;"
or "O' a' the airts the win' can blaw,"
"My Love She's but a Lassie Yet"

Baritone or Bass:

"O Gin I were a Baron's Heir," "Mary Morison;"
or "Bonnie Earl of Murray," "A Hundred Pipers"

(c) DUET—Unequal Voices:

(Soprano and tenor or contralto and baritone.)

1st Prize—Medal and \$10.00 each.

2nd Prize—\$7.50 each.

Test Piece—"Hunting Tower." Books 1 and 2—Scots Song Book.
Edited by Michael Diack Paterson.

(d) SPECIAL GAELIC SONG COMPETITION:

1st Prize—Medal and \$10.00. 2nd Prize—\$7.50

Test Pieces—"Eriskay Love Lilt," arranged by M. Kennedy-Fraser
"Kishmul's Galley," arranged by M. Kennedy-Fraser
(Boosey & Co.)

Both to be sung in Gaelic.

Entry Fee for Classes B, C and D, 25c. each person. Class A entry free. For entry forms apply Secretary, Banff Highland Gathering, Banff, Alberta.

WALTER SCOTT CHALLENGE TROPHY

Presented by Walter Scott, Esq., of New York City. To be held for one year by the singer considered most worthy by the Adjudicator. Must be won three years in succession to be retained permanently.

Winner for 1930—Peter H. Kirkpatrick, Calgary.

AND SCOTTISH MUSIC FESTIVAL



MADAME JEANNE DUSSEAU

Canadian lyric soprano, who is celebrated for her rendering of Scottish song and makes her third appearance at Banff.



MARY STUART

Scottish soprano, soloist at concerts of the N.Y. Caledonian Club, N.Y. Scottish Society, Gaelic Musical Society of America, etc.



THEODORE WEBB

Baritone of Winnipeg and New York. Guest artist with Hartford Oratorio Society, N. Y. Mozart Society, etc., and now one of the outstanding singers with the National Broadcasting Co., N.Y.



TERRY HORNE

Tenor of Calgary and New York. Has sung leading roles with the Little Theatre Opera Company, and took the lead in the Schubert Operettas "Duchess of Chicago" and "Dear Love."

Some of the Artists at Banff Highland Gathering.

BANFF HIGHLAND GATHERING



MARY FRANCES JAMES
Scots-Canadian Mezzo-Soprano

AMY FLEMING
Scots-Canadian Contralto

Two Favourite Singers for the Banff Highland Gathering.

MUSIC AT BANFF

The programmes of music arranged for the Scottish Music Festival, which forms part of the Banff Highland Gathering, will this year be devoted particularly to the music of the Jacobite period. Two ballad operas will be presented, one entitled "Prince Charming" with libretto by J. E. Middleton, and musical setting by Dr. Ernest Mac-Millan, Principal of the Toronto Conservatory of Music. This has been specially written for Banff and will be presented for the first time. The second is "Prince Charlie and Flora" with music by Dr. Healey Willan, which was produced in 1929 with such success that it is being repeated this year by request. The singers at the concerts will include Robert Burnett, Scottish baritone, Jeanne Dusseau, Mary Stuart, Theodore Webb, Terry Horne, Mary Frances James, Amy Fleming and members of the operatic group known as the Musical Crusaders, who are providing unusual musical entertainment for guests at the Banff Springs Hotel during July and August under the direction of Alfred Heather.

Golf WITH A REAL KICK . . .

Your first drive is over the torrential Spray River . . . then a dog's leg around the corner of a mountain . . . "Devil's Cauldron," a mashie lift across a mountain lake . . . "Jinx"—the great temper tester . . . and the "19th" with its \$100,000 club house . . . riding . . . swimming . . . mountain climbing . . . dance orchestra . . . resident Light Opera Company. Indian Days, July 22-24. Highland Gathering, August 27-30. *Plan to Stay a Week or Longer!*

2 Big Amateur Golf Events

Willington Cup—Aug. 17-22

Prince of Wales Cup—Sept. 8-12

*Low Fares to the Pacific Coast,
May 15 to Sept. 30*

*Ask for literature at any Canadian
Pacific Office*



Banff SPRINGS

A CANADIAN PACIFIC HOTEL

Bonnie Prince Charlie



*Prince Charlie bidding farewell to
Flora Macdonald*

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